

# CATHOLIC THEATRE

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COLLEGE OF ST. MARY OF THE SPRINGS, COLUMBUS, OHIO

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## AMERICAN PORTRAIT...

### THE NEW LOOK IN HISTORICAL DRAMA



While Chicago held the stage (June 9-13) with the Catholic Playwrighting Workshop '58, San Francisco drew equal attention (June 9-10) with the premiere of Emmet Lavery's *American Portrait*, an experiment in words and music for the modern theatre, commemorating the hundredth anniversary of the Paulist Fathers.

Using a "reading" style, reminiscent of *Drama Quartet*, *American Portrait* was done without scenery and without the traditional costumes of the period, 1858-1958. Dressed formally in tuxedos and evening clothes, without make-up, a large chorus and orchestra handled an ingenious score arranged by Robert E. Moonan, organist of old St. Mary's in San Francisco. Individual scenes were played at music stands down stage, with a stage manager interpreting and clarifying the story of Father Hecker and the community which he founded.

The production was directed by Thomas Browne Henry of Hollywood, long identified with productions of Pasadena Playhouse, where he created the role of Thomas à Becket in

(Continued on page 11.)

EMMET LAVERY, one of the founders of the Conference, and the first recipient of the Dinneen Award, is currently adapting *Dialogues des Carmelites*, the Bernanos version of the von le Fort story, for production in New York and London. In recent months the Theatre in der Josefstadt, Vienna, revived his *First Legion* which was presented there in 1936 with the late Albert Basserman in the leading role. (Photo by Jules Le Baron, Westwood Village)

**Play Festival Edition (Pages 8-9)**

# SMALLEST OF ALL

by Sister Mary Francis, P.C.

Drama in 3 acts

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4 Women

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Photo: Gruber, Wheeling, W. Va.

Good news for the theatre in general, and for Catholic theatre in particular, is that a new play has been written on St. Bernadette in time for the celebration of the centennial of the apparitions of Our Lady of Lourdes. The plot is simply the story of what happened a century ago in the then insignificant little town of Lourdes. A young girl, Bernadette Soubirous, too unschooled to learn enough catechism to make her First Holy Communion, living in the direst poverty with her family in a condemned section of the town jail, was gathering faggots when a "beautiful Lady" appeared to her in a grotto along the river Gave. This was the first of many visions. News of these visions caused thousands to flock to the grotto. Both priest and police

tried to break her story and to forbid the pious faithful access to the grotto. But no one could deny that a townsman had had his sight restored. And nothing could shake the disarming simplicity of Bernadette's story. Finally, her patient honesty and holiness win over her initially opposed Pastor and cause even the Chief of Police to weep tears of redeeming contrition. Thus ends the play, nothing about the worldwide effects of these visions, nothing about the further life of Bernadette, nothing about her future glory. The focus of attention is where Bernadette would want it to be,—upon "the Lady," upon her message and upon the meaning of these events.

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### THE COMPLAINING ANGEL

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THE COMPLAINING ANGEL is a sequel to SEVEN NUNS OF LAS VAGAS. Premier performance at the University of Notre Dame, with cast of nuns. It begins when a guardian angel is reassigned from a recently deceased Hollywood actress to a nun. She thinks her work will be a snap now, but learns too soon that nuns do much more than pray all day. The action careens into Arkansas, leaving a string of fabulous rumors wherever it alights. Finally, and thankfully, the worn out angel is reassigned to another Hollywood actress.

## NEWS NOTES

**Philopatrian Theatre Guild, Philadelphia, Pennsylvania**—Mr. Mergenthwiker's Lobbies, Nov. 7-8; The Heiress, Jan. 16-17; Shadow And Substance, March 13-14; A Phoenix Too Frequent and Thor With Angels, May 8-9.

**The Catholic Theatre Guild, New Bedford, Massachusetts**—Saint Jude Thaddeus, an original radio play by Miss Ellen Gaughan, Sept. 29 over station WNBH.

**Clarke College, Dubuque, Iowa**—A Smell of Cinnamon, an original play by George Herman on the life of Mother Clarke, Nov. 1-4.

**Catholic Theatre of Rochester, New York**—The Beautiful People by William Saroyan; Othello by William Shakespeare; and The Madwomen of Chaillot by Jean Giraudoux.

**Dayton Blackfriars' Guild, Dayton, Ohio**—The Desk Set, October 4-5; An Inspector Calls, Nov. 22-23; The Comedian, Feb. 21-22; Blithe Spirit, April 25-26.

**Mr. and Mrs. Don Dickinson** are spending the latter part of August in England. Stratford-on-Avon, of course, is on the itinerary and Don promises an article on theatre

in England. Don will direct HENRY IV at Loyola this year.

Sara Lee Stadelman writes that she will not return from Greece until spring when she is scheduled for dance-drama engagements at our member schools in the mid-west. Her children were recently confirmed in Greece.

**Villanova University** opens its season with TIGER AT THE GATES to be followed by KINGS BANNERS or the Copeau BROTHERS KARAMAZOV, CHRISTMAS IN THE MARKET PLACE, NOAH and PLAIN AND FANCY.

**Father Gabriel, S.D.S.**, and **Robert Smett** toured the San Francisco and Los Angeles areas. Father spoke to the directors at the University of San Francisco and at Immaculate Heart College, Hollywood.

On September 23, the President of NCTC will address the Convention of the National Council of Catholic Women in the St. Louis Opera. Included on the program will be a showing of the new MIME OF BERNADETTE (Bruns, Oates) under the direction of Mrs. Thelma Pape Hines. The topic of the session will be: "The Church and the Arts."

**George Herman** of Clarke College, Dubuque, and **Rev. Arthur Harvey, C.S.C.**, of Notre Dame, have been visitors to the executive office during the late summer.

## Some of the BROADWAY & TV SHOWS

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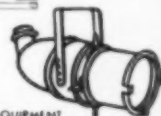
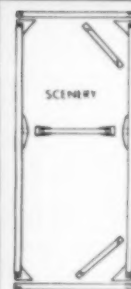
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## *From the President's Desk . . .*

As we begin another year the agenda promises an exciting program of Catholic theatre activity. Among the items are the following: the previous notice of the revised Constitution in this issue and the consequent balloting; the wide expansion of the affiliate program as a result of the new point system and awards for high school and college drama clubs; the Catholic Playwrighting Festival; the formation of new committees; and a full schedule of regional and unit activities to be climaxed by the 12th biennial Convention at Notre Dame in August. Throughout the year we will be reporting progress on all these projects in *Catholic Theatre*. At this time, however, I would like to discuss some details of the revision of the Constitution, the secretarial office, the affiliate program, and the Catholic Play Festival.

### **The 1958 Revision of the Constitution**

You will find in this issue the draft which the Executive Board has voted upon for presentation to the general membership. The Articles alone are presented since it is within the competence of the Executive Board both in the 1947 Revision and in the proposed 1958 Revision to draft By-Laws. In the new draft it is also within the competence of the Legislative Assembly to draft By-Laws. Hence, the adoption of the new draft by the membership will speed the process of adoption of the By-Laws. The Board feels that the revision should be adopted as soon as possible so that the Legislative Assembly may begin full functioning at the August Convention.

What is the Legislative Assembly? A reading of the draft will make the answer evident. Permit me to emphasize, however, that the Assembly idea is the result of long and arduous work by the Constitutional Revision Committee and the Executive Board. It is an attempt to fulfil the mandate of the Kansas City Convention for greater regional representation in the administration of the Conference. The most significant fact about the Assembly, however, is that it substitutes government by representation for direct government by the members in Convention assembled.

The advantages of such an Assembly are: 1) it includes those most vitally concerned with the interests of the Conference at all levels—national, regional and unit; 2) since it includes all those specializing in some administrative work or service to the Conference, the business meetings should be more effective; 3) the Assembly will be a training ground for leadership and will place a greater premium on effective leadership at the local level; 4) the system of representatives-at-large should enable the Conference to give more active voice to those rendering distinguished service and will help to achieve a balance between national and regional interests; 5) the system of a Board veto coupled with a referendum vote of the general membership reserves final control of the Conference for the general membership; 6) parallel examples of this system have worked successfully in the Advisory Council (Board of Directors) of AETA and in the Legislative Assembly of SAA.

The consensus of opinion at the June meeting of the Board in Chicago and in following correspondence is that this is the best solution to the problems of administration entailed by our growth through the past decade. During the past year I have travelled over 38,000 miles on behalf of the Conference and feel that I have a fair and just picture of the sentiments of the general membership; and I am confident that they will vote affirmatively for this system. Arriving at the Assembly idea was a long process and represents a selection of the best elements in all proposals. No finer process could have been used; for "the final decision of a group is usually superior to that of an individual."

### **The Secretarial Office**

Throughout last year (from December on) we experimented with the maintenance of a separate secretarial office. Robert Smett, Vice-President, acted as Executive Secretary and, when the mail was sorted at the Executive Office in Lancaster, mail demanding the attention of the Secretary was forwarded to Mr. Smett in Rochester. We have decided, however, that a separate secretarial office is not feasible at this time. Consequently, all secretarial work will again be done at the Executive Office in Lancaster.

Perhaps with the proceeds of another Convention under our belt we will be able to build a larger reserve fund necessary to guarantee secretarial salary and to insure the Conference generally against any emergency attrition of funds. For the present, we wish to maintain the financial stability evident in the report in this issue. Since we can get by with part time secretarial help at present, we wish to utilize the funds which would be allocated for full time salaries for the building of the new programs we have inaugurated in the fields of publications, point and award systems and office equipment. All of these things require initial capital investment; but as they solidify and grow they will become sources of revenue enabling secretarial expansion.

### **The Affiliate Program**

In the membership billings I included a message to all moderators on the importance of the affiliate program. I cannot sufficiently impress you with its key significance as a groundwork for revitalizing drama club activity with greater conformity. Be sure that your students are among the first to wear the Genesian Jewel (Order of St. Genesius) at the next Convention. Would that we had some way of reproducing the beautiful colors of the jewel—the red and white baked enamel field for the bronze medallion which is suspended from a royal purple neckband. If you wish your students to be eligible for the award before the end of the year, please start them now on the point system suggested in the drama club handbooks. (I am considering the grant of bonus points for Convention pre-registration later in the year.)

Sister Donatus on the East coast and Sister Consilia on the West Coast have promised that their sections will rival the central regions in the strength of their affiliate memberships. God grant that it may be so.

### The Catholic Play Festival

As a result of the playwrighting workshop at Loyola, many of our playwrights have become more selective about the materials which they would like to submit for publication. We still, however, have a great supply of scripts which indicate that we are in the throes of a renaissance of interest in creative writing for Catholic theatre. Although both these factors are encouraging indications, they have complicated the mechanics of getting the Festival underway. We have decided, then, to reduce the Festival to less challenging but, we trust, more productive proportions. The program includes:

1) The establishment of Clarke College, Dubuque, Iowa, as headquarters for the Catholic Play Festival. The college will be responsible for organizing, publicizing and servicing the Festival.

2) The creation of a Catholic Playwrighting Circle under the Chairmanship of George Herman, Assistant Professor of Speech at Clarke College. All scripts to be evaluated should be sent to him and all inquiries concerning Festival procedures and scripts should be directed to him.

3) The nomination to the Ford Foundation of two playwrights.

4) The publication by NCTC of a select number of original Catholic plays at moderate royalty rates.

5) Production of at least one original full length script and some outstanding one acts at our August Convention.

6) The stimulation of the interest of Catholic higher education in playwrighting through appropriate articles in our publications, through personal contacts wherever possible, and through publicity in other national papers and magazines.

I hereby designate this year of Conference activity as the "Catholic Play Festival" and urge our members to give fullest cooperation to the national aims of the Festival and to its Director, Mr. George Herman.

I also heartily approve of the selection of "God Behind the Masque" (an excerpt from Robert Smett's poem, Prologue) as the theme of the Twelfth Biennial Convention in public manifestation of the focal interest of the Convention in the promotion of religious drama based on Catholic truth and principle and in the promotion of all dramatic art in harmony with Catholic truth and principle.

Faithfully in St. Genesius,

*Father Gabriel . S.D.S.*

Rev. Gabriel Stapleton, S.D.S.  
President

### CHANGE OF ASSIGNMENTS . . .

Sister Mary Angelita, B.V.M., has been transferred from Davenport to Our Lady of Peace, 1035 Summit Ave., St. Paul 4, Minnesota.

Sister Honora, O.P., has been transferred from Little Chute, Wisconsin, to St. Clement High School, 8075 Ritter Avenue, Center Line, Michigan.

### ROYALTY-REDUCED PLAYS

#### From Samuel French

Anastasia, Caine Mutiny Count-Martial, Cocktail Party, Desperate Hours, The Loud Red Patrick, Murder in A Nunnery, Ondine, The Ponder Heart, Ring Around Elizabeth, The Righteous Are Bold, Song At The Scaffold, Tiger at the Gates, The Velvet Glove, Lady Precious Stream, Jane Eyre.

Reduced prices for these scripts to NCTC members may be obtained by contacting the Executive Offices, 142 Laverack Avenue, Lancaster, N. Y. Samuel French will also publish Emmett Lavery's AMERICAN PORTRAIT.

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## SR. M. IMMACULATE APPOINTED TO NCTC EXECUTIVE BOARD

Rev. Gabriel Stapleton, S.D.S., President of the NCTC announced this month the retirement of Sister M. Charitas, C.S.J., from the Executive Board of the Conference. Sister's position on the board will be assumed by Sister Mary Immaculate, S.S.J.

Sister M. Charitas was first assigned to the field of speech and drama at Derham Hall High School on the campus of St. Catherine's College, St. Paul, Minnesota. Later Sister was assigned to the college itself. Her other

assignments have included St. Margaret's Academy and the Academy of the Holy Angels, Minneapolis, Minnesota, where Sister taught twenty-four years.

Early in the 40's, Sister Charitas was appointed to the Conference's Board of Trustees, and in 1948 she was appointed Chairman of the newly-formed North Central Region. Soon after she established the Catholic One Act Play Festival in Minnesota and South Dakota, initiated the Twin City Play Festival, and organized speech clinics and Catholic theatre activities on the college and high school levels.

In 1955 Sister received a Genesian medal for outstanding service to the Conference, and in 1957 she was appointed Chairman of Affiliates, a student organization within the Conference which she herself suggested be organized. She served on the Board from 1953-54 and was again elected to the Board in June 1957.

Sister Mary Immaculate received her Master's degree from Catholic University, and is Chairman of the Blue Ridge Region of the Conference. Her regular duties include music and drama courses at St. Joseph's Academy and Mount St. Joseph novitiate in Wheeling, West Virginia; and at Wheeling Hospital where she directs the Glee Club and teaches Communication Arts to students nurses.



Sr. M. Immaculate, S.S.J.

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Sister M. Charitas, C.S.J.



## NEWLY APPOINTED

Sister Mary Marguerite, R.S.M.: Editor of **CRITIQUE**  
 Sister Mary Angelita, B.V.M, and Therese Marie Cuny: General Co-Chairmen, Twelfth Biennial Convention, Notre Dame, Indiana, August 18, 19 and 20.  
 Sister Mary Immaculate, S.S.J.: Executive Board Member (to fill the unexpired term of Sister Charitas, C.S.J.); Affiliate Chairman; Chairman of the Committee on Grants and Scholarships.

Sister M. Donatus, I.H.M.: Mid-Atlantic Regional Chairman.

Sister Evelyn Marie, S.S.N.D.: Co-Chairman, Maryland Unit.

Sister Mary Edward, O.P.: Co-Chairman, San Francisco Unit.

Donald H. Dickinson: Associate Editor, **CRITIQUE**.  
 George Herman: Associate Editor, **CRITIQUE**; Chairman of the Catholic Playwrighting Circle; Director, National Catholic Play Festival.

Sister Mary Olive, S.P.: Chairman of General Arrangements, (National Convention); Associate Editor (for College and Fraternity News), **CATHOLIC THEATRE**; Advisor to Playwrighting Circle.

Richard Duprey: Chairman of National and Overseas Touring Committee; Contributing Editor, **CRITIQUE**.

Rev. William E. Farrell, O.S.A.: Advisory Editor, **CRITIQUE**.

## CATHOLIC THEATRE

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# NATIONAL CATHOLIC

## FULL-LENGTH MUSICALS

Published with lead score

### THAT'S THE SPIRIT!, A Musical Satire

*Book and lyrics by George and Pat Herman (CPC)*

*Music by George Herman and Daniel Ruslander*

Six men, four women, plus chorus. Three sets. Modern dress. Premiered at Clarke College in Dubuque, Iowa, and since produced by Nazareth College in Rochester, New York, this musical concerns the political aspirations of George Bancroft, offered the presidential nomination of his party if he sells his soul to the devil—in this case in the form of Dr. Satin, female political organizer. Thanks to the American political set-up and the love of a diligent party worker named Eve, George saves his soul—and loses his election. Songs include "Cutting Up The Country," "The Devil Is A Woman," and "L-O-V-E, Love." Recommended for college and parish groups. (Available in January).

### PARADOX FOR FOOLS, An operetta

*Book and lyrics by Brother John O'Connor, S.D.B.*

*Music by Sister Maria Dolores, S.N.J.M.*

Eleven men plus chorus; three settings; costumed. To Thomas, a Roman citizen in the year 1561, Don Neri and his band of "Merry Men" are fools. Didn't Don Neri advise the simple street vendor, Francis, to spit on the apparition of the Blessed Mother? Didn't he also permit one of his followers to wear a hair shirt *outside* his clothes? As Thomas watches this band of men and ponders their question, "After you're dead, what then?" he realizes the true meaning of St. Paul's words: "If anyone thinks himself wise in this world, let him become a fool, that he may come to be wise. For the wisdom of this world is foolishness with God." Recommended for colleges, seminaries. A short work. (Available in December).

## INTRODUCING:

### *The Festival Year . . .*

The National Catholic Play Festival is one of the results of the first Catholic Playwrighting Workshop in Chicago last June. Realizing the need for more Catholic playwrights and their plays—made readily available to the membership of the Conference—the Conference has begun a publishing venture. Since a number of good Catholic plays could not be published by commercial firms because, as one firm's representative put it, "There are numerous problems involved when a publisher of general dramatic materials takes on the publication of a play which is restricted to one market," the Conference has chosen the two dozen scripts listed above for Conference publication. It is the wish of the President Father Stapleton, that every member college and high school and parish group produce one of these scripts during the coming year. Address all inquiries to George Herman, Director, National Catholic Play Festival, Clarke College, Dubuque, Iowa.

### BAIT YOUR HOOK, A Musical Comedy

*Book and lyrics by Emily Pierce*

*Music by Priscilla Stanton*

*Additional music by Emily Pierce*

Ten women, six men, plus chorus. Only two sets. To the quiet quaint Eastern Shore of Maryland comes a Hollywood motion picture crew to shoot an epic of the sea. This musical concerns the effects of this group on the simple way of life of the villagers, and especially on a returning Air Force veteran and his girl back home. This musical, first produced by the CYO in Baltimore, captures the mood and flavor of the Eastern Shore with such numbers as "Shuck 'n' Roas"—a clambake that opens the first act, the quiet spiritual "Ready When You Come," and the melancholy "Geese At High Tide." Fifteen numbers, Excellent for college and parish groups. (Available in November).

### BIG WHEEL, A Musical Comedy

*Book and lyrics by George Herman (CPC)*

*Music by George Herman and Daniel Ruslander*

A musical designed for production by all-male, all-female, or mixed casts. Six skeleton settings. Following the Kansas City convention of the NCTC, a returning drama teacher in a mid-western college brings back a new staff member: a Broadway director who is currently "between shows." Scorning budgets, good taste, and the general principles of educational theatre, the "Big Wheel" soon reduces the department to shambles and the staff to nervous prostration. First produced by St. Joseph's Academy in Des Moines, this musical pokes fun at various concepts of theatre and certain topical fads of teenagers in such numbers as "Delinquent," "The Magic of the Stage," and the teacher-pupil ballad, "You're A Woman Now." Seventeen numbers. Designed for high schools. (Available in November.)

### PAPER MATCHES, A Musical Revue

*Book, music, and lyrics by Emily Pierce*

Elastic cast, as many as a hundred or as few as fifteen; twelve simple skeletal settings; modern dress. Crossing America while they poll various people on their opinions concerning marriage and love, two reporters from a metropolitan newspaper and their chaperone, a lady wrestler, come to the conclusion that working mothers are not the best arrangement for a happy home life. Songs include "Power of the Press," "Hobo in Hawaii," "You Never Catch a Navaho Napping," "Do You Remember Priscilla?" (a love song to a B-29), and "Three Little Maids From Manhattan" (a new version of the Gilbert and Sullivan ditty). Premiered by a CYO group in Baltimore, this musical proved very successful. Recommended for high schools and parish groups where a small budget is important. (Available in January).

### SHALL WE GO?, A Musical Revue

*Book, music and lyrics by Emily Pierce.*

Another musical designed for an elastic cast; twelve skeletal settings; some costuming necessary. This revue follows the theme: "Where shall we go tonight?" and it proceeds to take us to places as divergent as a New York TV studio, an amusement park, a Dogpatch-like village in the hills, a music teacher's studio, a bookie joint, a football game, and to a bedroom where a mother informs her little daughter in song that "stars are the lights the angels carry so they can see Heaven in the dark." First performed by a CYO group, this musical offers fine songs as "Good Night Time" (a defense of parish theatricals); "If This Is Love, I'll Take Gas," "I Am What I Am Because I'm a Genius," and "Princess In a Fairy Tale." Recommended for high school and parish groups. (Available in December).



# LIC PLAY FESTIVAL

## FULL-LENGTH PLAYS

### BIG MAN OF THE HOUSE

*A Melodrama by George Kenney.*

Fifteen men, four women, one child. A two-set play. Among the miners of Parsons, Pennsylvania, "Big Mike" Flynn is a man to look up to. Although neither a member of the Irish miner's secret society, the Mollie McGuires, nor the advocates of the Welsh miners, Big Mike finds himself and his family involved in a labor war between the two factions and the "company spies" of the mine-owners. Told with a great deal of suspense and ever-mounting tension, this play offers excellent material for colleges or parish groups with more men than women. (Available in November).

### BOLD LION

*A melodrama by Mr. Ernest C. Ferlita, S.J. (CPC).*

Twelve men plus "citizens." Three sets. Costumed. In Glasgow, in 1615, a struggle arises between Archbishop Spottiswood, the provost, James Hamilton, and the accused "Papist," John Ogilvie. Despite the arguments of the "reformed church," Father Ogilvie, a Jesuit priest, goes to the scaffold as "a just man, like a bold lion... without fear." Gripping and genuinely moving, **THE BOLD LION** is excellent theatre. Recommended for colleges, seminaries, or parish groups with more men than women. (Available in November).

### KEEP IT QUIET

*A farce-mystery by Emily Pierce*

*(Also available as a musical).*

Nine women, four men. Some costumes. Five simple settings. Right before the eyes of the audience—and in the middle of a public library—a murder is committed. When the police arrest the assistant librarian, the head librarian, Patience Pennyfeather sets out to track down the correct killer with a vast knowledge of the mystery section of the library. Her detection brings her afoul of kidnapping, smuggling, triangle-players, Chinese-Americans, elephant-hunters and a near second-murder—her own. Hilarious and clever, this play is recom-

mended for high school and parish groups. Available also as a musical, the play contains seven songs including "I Hate You" and "It's A Nice Night For Murder." (Available in January).

### NEW FIRE

*A Chronicle Play by Mr. Ernest C. Ferlita, S.J. (CPC)*

Seventeen men. Four sets. Costumes. A Play on the life of St. Ignatius Loyola, Founder of the Society of Jesus, this work is fine theatre. Showing St. Ignatius struggling with the three spirits of vanity, pride and doubt, Mr. Ferlita goes on to illuminate the life of the saint with uncommonly beautiful language. The theme lies in the short, visually-exciting prologue: "Do you think that men make history? They do, but it is God Who makes men, and above the noise of men God speaks His Word. What sometimes sounds like thunder, may well be God speaking. What sometimes looks like lightning, may well be God pointing." Recommended for colleges, seminaries, and parish mens' groups. (Available in December).

### THE SUNSET REGIONS

*A Historical Melodrama by George Herman (CPC)*

Fifteen men, nine women, plus extras. One unit setting. Choosing one small mining camp in early Colorado—a camp that almost became a city despite Indian raids, profiteers and men of violence—this play explores the reasons behind the fall of the town of Sunset. There was plenty of gold and water, women of courage and men of strength; but nevertheless this town does not survive today. Told in a theatrical style that telescopes generations and bridges the continents, **THE SUNSET REGIONS** is the panorama of early Western America. Recommended for colleges and parish groups. (Available in January).

*(Continued on page 14.)*

## ROYALTIES

For musicals, full-length: \$25.00 for the first performance

\$10.00 for each subsequent performance

For plays, full-length: \$15.00 for the first performance

\$ 5.00 for each subsequent performance

For plays, one-act: \$ 5.00 for the first performance

\$ 1.00 for each subsequent performance

All the works published by the NCTC are fully protected by international copyright, and all amateur acting rights controlled by the Conference. Authors retain all other rights to their works.

## INTRODUCING:

### *The Catholic Playwrights Circle . . .*

In order to fulfill the wish of Father Stapleton that the Catholic Playwriting Workshop be organized into a continuing program, an organization within the Conference has been established to be called The Catholic Playwrights Circle. These Catholic writers are all members of the playwrighting division of the Conference, and they have all participated in the first Playwrighting Workshop. Their plays have been offered for Conference use at greatly reduced royalties in order to promote and encourage the production of Catholic originals by Conference membership. In no sense are their efforts inferior to the more expensive and often unsuitable material of the commercial stage. Most of these plays have been "pre-tested" in productions by Catholic schools, colleges, and/or parish groups. They have been found "playable." Members of the Catholic Playwrights Circle are coded CPC in the play lists of the Festival.



"Submerged," the production of St. Edward High School (top, left) and "Overtones," the production of Notre Dame Academy (bottom, left) were awarded "Excellent" ratings at the Cleveland Drama Festival. Sponsors for this Festival were (bottom, l. to r.) Mr. John R. Crocker, S.J., Chairman; Sister Patricia Ann, S.C.N., East Central Unit Chairman of the N.C.T.C.; Sister Elizabeth Seton, O.P., Critic-judge; and Mr. William Murphy, stage manager.

## Regional and Unit Activities

The Catholic High Schools of Cleveland presented the Cleveland Drama Festival at St. Patrick's Auditorium on May 15. Sister Elizabeth Seton, O.P., head of the Drama Department of the College of St. Mary of the Springs, was Critic-judge. The welcoming address was given by Rev. Ara F. Walker, S.J., President of St. Ignatius High School; and the Keynote Address by Sister Patricia Ann, S.C.N., East Central Chairman of the N.C.T.C.

Superior ratings were given to Notre Dame Academy and St. Edward High School. St. Ignatius High School, Magnificat High School, and Lourdes High School were rated Excellent. Gail Mackell of Notre Dame High School, Mary Pat Bobinchak of Magnificat High School, Joseph McTaggart of St. Edward High School, Michael Reitz of St. Ignatius, and Rosemary Fasciano of Villa Angela Academy won gold medals.

The Central Region of the National Catholic Theatre Conference will sponsor a Drama Day at Immaculata High School in Chicago on October 4th.

Under the sponsorship of Chairman Sister Mary Susan, S.S.N.D., Academy of Our Lady, and Anna Helen Reuter, co-chairman, the Drama Day program includes demonstrations in musical comedy, acting, creative dramatics and the dance.

The Maryland area of the National Catholic Theatre Conference sponsored the second annual Play Festival at St. Joseph's College in Emmitsburg in May. Under the chairmanship of Donald J. Waters, head of the Speech and Drama Department at St. Joseph's, the high schools presented scenes from *Song At The Scaffold*, *Jane Eyre*, *Anastasia*, and *Fog On The Valley*, and a one-act original, *Life Or Death*, by Brother Talbot, C.F.X., of Mount St. Joseph High School.

Sister Mary Donatus, I.H.M., of Immaculata College, Pennsylvania, and Chairman of the Pennsylvania Unit of the N.C.T.C., was Critic-judge. At the first Play Festival of this Unit, Rev. Gabriel Stapleton, S.D.S., President of the N.C.T.C., had been Critic-judge.

Elmer Brunsman of St. John Catholic High School, Westminster, who presented *Minor Miracle*; and Patricia Carberry of the Institute of Notre Dame received St. Genevieve medals for excellence in acting.

The Central Region will have its Regional Convention October 4-6 in Chicago at Immaculata High School. Sister Mary Susan, SSND and Anna Helen Reuter are Co-Chairmen with Mary Gavin Crawford in charge of publicity.

West Central will hold its Regional Convention in Wichita in September of 1958.



Mount Aloysius Junior College, Cresson, Pa., presented (right) "Anastasia" and (left) Moliere's "The Doctor In Spite of Himself" as part of their 1957-58 season.



## American Portrait . . .

(Continued from page 1.)

Eliot's *Murder in the Cathedral* many years ago. Paul Maxey, well known star of television, played the role of Orestes Brownson and Pat Miller, who directed *Teahouse of the August Moon* at Pasadena Playhouse, played the part of Father Hecker.

Distinguished citizens of San Francisco joined with the professional actors from Hollywood, among them Judge William O'Brien who played the roles of Emerson and Father Elliot, and William Feardon, San Francisco attorney, who played the roles of Henry Thoreau, Theodore Roosevelt, and Father Gillis.

In Part One, the production traced the spiritual quest of Father Hecker from his early years in New York, the days with Emerson and Thoreau at Brook Farm, his first experiences with the Redemptorists, and the pioneer work with the Paulists in New York.

In Part Two, the production traced the growth of the Paulist idea in American life, following Father Elliott, Father Finn and Father Gillis, and winding up with some of the perplexing problems of the A-bomb and H-bomb era.

The musical score opened and closed with the Last Gospel of St. John and included such diverse items as St. Francis on Love, St. Paul of Charity, William Blake (Jerusalem), St. Patrick (Breastplate), Cardinal Newman's *Lead Kindly Light*. And when the production came abreast of the Paulist Choristers (Father Finn) in the Capone era in Chicago, the music sequed smoothly from Chicago jazz to pure Palestrina.

"It was a wonderful experience," reports the author. "And we hope to repeat it in months to come, in New York,

Boston, Chicago in fact, in any place where there's a good choral group or in any club lounge where there's a good verse choir. It isn't too easy on the actor: the 'reading style' is deceptive at times, because we ask the actor to project without the usual tricks of the trade. But there's no denying that we come closer to the basic spirit of the characters portrayed when we have the courage to dispense with some of the formalities. It's a real challenge and I truly believe that, on an informal basis, the results will be as rewarding as on a formal basis. If we're lucky, we may be able to have scripts published by late Fall. And while it is predominantly a production for men, there is a vital place for a women's chorus—and there are several roles for women players. It should work out very well as a joint production for neighboring men's and women's colleges."

How did all this happen to evolve on schedule in San Francisco in June? The author told the story in a special Sunday article for the *San Francisco Chronicle* (June 1st.)

"It was easy to say 'yes' . . . yes, because I had recently been working on a play (in modern dress) about the young years of Patrick Henry and Thomas Jefferson . . . yes, because I have some theories about approaching historical drama without the usual cumbersome trappings. . . .

"And yet this is not merely a look backward at the past. For me, historical drama is something else. It is a telescoping of time so that yesterday, today, and tomorrow are all part of one, continuing, simultaneous experience.

"Remember what Leonard Bernstein said on TV in his exhilarating study of Bach? 'For Bach, the writing of music was an Act of Faith—the performing of it was an Act of Worship.' The same is true of theatre.

"There was only one Johann Sebastian Bach but there are many acts of Faith.

"This is one of them."



# PROPOSED REVISION OF NCTC CONSTITUTION

## ARTICLE I—NAME AND PATRON

Section 1: The name of this organization shall be the NATIONAL CATHOLIC THEATRE CONFERENCE.

Section 2: The Patron Saint of the Conference shall be Saint Genesius.

## ARTICLE II—PURPOSE

Section 1: The purpose of the Conference shall be:

1. To promote religious drama based on Catholic truth and principle and to promote dramatic art in harmony with Catholic truth and principle.
2. To unite Catholic dramatic groups in Catholic thought and action and to encourage the creation of new groups, eligible for such union.
3. To afford service to its members and to provide its members with the means for contributing toward the enrichment of dramatic art under Catholic auspices through projects necessitating voluntary service.

Section 2: The Conference shall be a non-profit organization primarily educational and religious in its aim, and to such end it shall devote whatever monies and other resources may exceed its needs and expenses.

## ARTICLE III—MEMBERSHIP

All organizations and individuals who subscribe to the purpose of the Conference shall be eligible for membership.

## ARTICLE IV—OFFICERS

Section 1: The administration and regulation of the Conference and the power of interpreting its instruments of government shall be vested in a Legislative Assembly composed of the following members:

1. An Executive Board of nine members duly elected by the general membership and with a President, a Vice-President, a Secretary, and a Treasurer (or a Secretary-Treasurer) selected from its number;
2. The Regional and Unit Chairmen who shall be *ex officio* representatives to the Assembly provided that they have been duly elected by the membership of their respective regions and units or have been appointed by the Executive Board in those instances where the Executive Board judges that a region or unit has not yet been sufficiently organized to hold elections;
3. Those representatives-at-large who may be appointed to the Assembly by the Executive Board in view of the major services which they render to the Conference in such fields as publications, liaison with other organizations, committee chairmanships and similar administrative offices. Such appointments of representatives-at-large must be ratified by the Legislative Assembly at its next meeting.

Section 2: All members of the Legislative Assembly are entitled to one full vote in Assembly meetings with the exception of Co-Chairmen who shall be entitled to one-half vote each.

Section 3: In those instances where it judges that a decision of the Legislative Assembly is prejudicial to the welfare of the Conference, the Executive Board may exercise the power of veto provided that the exercise of such veto power is followed by a referendum vote of the general membership.

Section 4: Between meetings of the Legislative Assembly the administration and regulation of the Conference and the power of interpreting its instruments of government shall be vested in the Executive Board which shall be subject only to referendum votes of the general membership.

## ARTICLE V—MEETINGS

Section 1: The Conference shall assemble biennially in National Convention, except in such real emergency as may, in the opinion of two-thirds of the Executive Board, demand that such a National Convention be cancelled.

Section 2: The Legislative Assembly shall meet at the National Convention and once in the interim year.

Section 3: The Executive Board shall meet twice a year and one of these meetings shall be in conjunction with the Legislative Assembly.

## ARTICLE VI—AMENDMENTS

Section 1: The Executive Board, whenever a majority of its members shall deem it necessary, shall propose amendments to this Constitution; and such amendment shall become part of this Constitution as shall have been brought to previous notice and as shall have been validated by a two-thirds vote of the Legislative Assembly.

Section 2: When subsequent to amendment new copies of this Constitution and of its appended instruments shall be made, any new provision shall be merely appended in proper place but modifications of existing provisions may be entered as direct revisions of the text and need not be appended as articles of amendment.

## ARTICLE VII—BY-LAWS

Section 1: By-Laws appropriate to the purpose of the Conference and interpreting the provisions of this Constitution or regulating the business of the Conference may be adopted or amended at any official meeting of the Legislative Assembly or of the Executive Board. By-Laws which would countermand a referendum vote of the general membership can neither be adopted nor amended without validation by another referendum vote of the general membership.

Section 2: By-Laws may be adopted or amended at an official meeting of the Legislative Assembly if the Executive Board has been notified of the proposed adoption or amendment at least two months prior to such a meeting and approves the change; or by a two-thirds vote at an official meeting of the Assembly without previous notice to the Executive Board.

Section 3: In the adoption or amendment of By-Laws at an official meeting of the Executive Board, a majority vote suffices if the President has given previous note to the Board at least one month in advance of the meeting; but without previous notice a two-thirds vote is required.

\* \* \* \* \*

This draft of the revised Constitution has been prepared by the Rev. Gabriel Stapleton, S.D.S. at the request of the Constitutional Revision Committee. With the approbation of the Executive Board it is herewith submitted for previous notice to the general membership.

Balloting will be by mail. Please keep this text for reference when voting.

REV. GABRIEL STAPLETON, SDS  
President

## NATIONAL CATHOLIC THEATRE CONFERENCE

### Financial Report—July 1, 1957 to June 1, 1958

#### Disbursements:

Printing .....	\$ 8,862.33
Postage .....	519.06
Telephone .....	296.08
Office Equipment .....	1,912.45
Office Supplies .....	498.05
Secretary .....	2,527.70
Savings Accounts .....	7,500.00
Library .....	324.29
General Accounts .....	5,407.56

Total Disbursements \$27,847.52

#### Receipts:

Balance brought forward .....	\$12,576.13
Dues .....	7,918.94
Affiliate Dues .....	3,147.25
Leichner Charts and Cosmetics .....	105.99
Catholic Theatre Ads .....	1,513.25
St. Genesius Prayer Cards .....	116.95
St. Genesius Medals .....	418.75
Regional and Unit donations .....	375.00
Living Endowment .....	536.00
Interest on savings (Cert. no. 5138) .....	75.00
Miscellaneous .....	361.15
Film Rental .....	57.00
Annual ads and cuts .....	935.00
Annual sales .....	92.10
St. Genesius statuettes .....	192.00
Kansas City conventions proceeds .....	4,731.00

Total receipts \$33,306.51

Total Disbursements \$27,847.52

Cash on hand \$ 5,458.99

On June 1, 1958, the Conference funds were represented by the following:

Manufacturers and Traders Trust Co., Lancaster, N. Y. ....	\$ 5,458.99
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Buffalo Savings Bank, Buffalo, N. Y., deposit on the date of July 9, 1957, at 3% per annum compounded quarterly .....	\$ 5,000.00
Huntington Park First Savings and Loan Association, Huntington Park, Calif., deposited on the date of Dec. 23, 1957, at 4% per annum .....	\$ 2,500.00
Davenport Bank and Trust Co., Davenport, Iowa, savings certificate no. 5138 under the date of Jan. 12, 1957, at 3% per annum .....	\$ 2,500.00

Balance total funds \$15,458.99

## PLAYS FOR THE CATHOLIC THEATRE

### General

ST. ANNE AND THE GOUTY RECTOR AND OTHER PLAYS. By Henri Gheon and Henri Brochet. Translated by Marcus S. and Olive R. Goldman. Seven plays. Books, \$2.75. Royalty.

### Christmas

ONE RED ROSE. Sister Mary Olive's dramatization of Paul Horgan's novel. Books, \$1.25. Royalty, \$15.

A TIME FOR LOVE. By Gwen Holly Simpson. Books, \$1.50. Royalty, \$15.

CHRISTMAS AT THE CROSSROADS. By Henri Brochet. In St. Anne and the Gouty Rector and Other Plays, \$2.75. Royalty, \$10.

THE TABLE SET FOR HIMSELF. By Elene Wilbur. Books, 85¢. Royalty, \$10 with admission, \$5 without.

A MYSTERY PLAY IN HONOR OF THE NATIVITY. By Msgr. R. Hugh Benson. Books, 85¢. Royalty, \$5.

### Easter

BARTER. By Urban Nagle, O.P. Books, \$1.25. Royalty, \$15.

PILATE AND THE CROSS. By James J. Glade. Books, \$1.25. Royalty, \$15.

THE UPPER ROOM. By Msgr. R. Hugh Benson. Books, 85¢. Royalty, \$5.

*A free descriptive catalogue of plays sent on request.*

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## Play Festival . . .

(Continued from page 9.)

### A SMELL OF CINNAMON

*A melodrama by George Herman (CPC).*

Nine women, two men. One setting, before an altar. Assigned to present the case for canonization of Mother Mary Frances Clarke, founder of the Sisters of Charity of the Blessed Virgin Mary, before the Congregation of Sacred Rites, Cardinal Perelli comes to a small chapel outside the Vatican city to pray. Here he is approached by a stranger who identifies himself as the Advocate; and who proposes they examine the issue here, in the early hours before sunrise. As one by one a strange assortment of "witnesses" are called and examined, the Cardinal finds himself strangely allied to the Advocate and himself on trial. Exciting court drama recommended for colleges, and parish groups. (Available in November).

### ONE-ACT PLAYS

#### BIG TOM by Ernest C. Ferlita, S.J. (CPC) (Available in December)

Seven men. One interior setting. Costumes. The plight of a Jesuit brother and his friends in London two months after the Gunpowder Plot.

#### BRIGHTEN EVERY CORNER by George Herman (CPC) (Available in November)

Readers Theatre play. Fourteen readers, eight women, six men. An unusual blank verse tribute to the vocation of nuns. Premiered at Clarke College, Dubuque, Iowa, to excellent reception.

#### CONTEST OF KINGS by Alan Jorgensen (CPC) (Available in November)

A new play on the journey of the Magi, done with a great deal of beautiful symbolism. A Readers' Theatre Production of this play was presented at the Workshop of the CPC last June. Four men.

#### HERE UNDER THE SUN by Ernest C. Ferlita, S.J. (CPC) (Available in December)

Four men. One interior setting. Inside a Russian-dominated country, the Communist leaders struggle against a faith they cannot understand. Two costumes. Winner of the 1957 CYO One-Act Play contest for high schools.

#### IF NOT FOR HIS GLORY by Brother John O'Connor, S.D.B. (Available immediately)

Six men. Styled a "mystery play, medieval and modern," this play deals with the problems that arise when Jack Frost—the chilly froster of windowpanes—invades an Abbot's office.

#### THE TAILOR'S CLOTH by Brother John O'Connor, S.D.B. (Available in December)

Thirteen men, chorus of saints and damned. A drama about the life of St. Dominic Savio. Frankly experimental, it is written in a metered verse, and though written about teen-agers, it is best performed by adults.

#### WHICH IS WITCH? by Jonathon Irwin (Available in November)

A hilarious fairy tale in which the poor young prince has to choose between a beautiful but wicked witch, and a good but ugly princess. Finally, with the help of the author who is lured out from the wings for what he believes is a curtain call, all is righted. Two men, two women. One exterior.

#### WITNESS TO MADNESS by Brother John O'Connor, S.D.B. (Available immediately)

Four men, one interior setting. A chilling story of murder and madness in a potato cellar in a Russian-occupied country.

#### THE PYGMALION EFFECT by George Herman (CPC) (Available in November)

One male, one female, one interior setting. A sophisticated comedy involving a woman psychoanalyst and a mixed-up young man. Winner of the Father Hartke Playwrighting Award as the best original laboratory play in 1954-55, at Catholic University.

#### THAT OTHERS MAY LIVE by Brother John O'Connor, S.D.B. (Available immediately)

Four men, simple interior setting, modern dress. A moving drama concerning the sacrifice of a Catholic young man to save the life of a brilliant materialist.

#### THE TRIAL OF ROCK 'N' ROLL by Emily Pierce (Available in November)

A hilarious countroom spoof on the subject of modern music and the teen-age addiction to it. Elastic cast, one interior set. Awarded first prize at the Maryland Regional Play Festival.



THE DINEEN AWARD . . . went to Euphemia van Renselaer Wyatt, drama critic of the "Catholic World" and mother of Jane Wyatt, TV actress who received the Emmy award this year for her part in "Father Knows Best." Mrs. Wyatt is shown receiving the award from Father Gabriel Stapleton, S.D.S., President of the National Catholic Theatre Conference. The award was presented at a dinner following the Catholic Playwrighting Workshop '58 in Chicago.



## REGIONAL NEWS

The Genesian Players of Elizabeth, New Jersey, presented The Late Christopher Bean at the Benedictine Academy last May. Currently looking for a permanent home, the Genesian Players have received favorable publicity from the local press. In an article from the archdiocesan paper *The Advocate*, Norma Ferris, founder of the Genesians said, "We would like to have people feel a little better for having seen our plays. We want to make people feel that there is something worthwhile in life instead of the utter depression that is pictured in some forms of communications."

Under the Chairmanship of Sister Mary Immaculate,

S.S.J., the Blue Ridge Region will take over the Oglebay Institute for a few days in October as the setting for a drama clinic.

The Catholic Theatre Guild, Evansville, Indiana: The Teahouse of the August Moon, Oct. 5-6; The Potting Shed, Nov. 23-24; The Little World of Don Camillo, Feb. 8-9; Indiana one-act Play Festival, April 4-5; The Matchmaker, April 26-27.

The Dayton Blackfriars Guild installed new officers at their meeting July 8. Marian Driver was installed as the new President, Doris Speyer as Vice-President, Zita Zengel as Financial Secretary; and Frank Sengl was re-elected Trustee. Miss Driver replaces Paul Peters who served the Guild capably as President for the past two years.

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